

**Theater document sample: CUNY Working Document for Developing IL guidelines across the disciplines**

	<b>Academic Landscape</b>	
<p><i>Generic window (skills)</i> Performance indicators – May include things like: can form sophisticated, effective search queries; can define kinds of information; etc.</p>	<p><i>Situated window (fluencies)</i> Observable behaviors – May include things like: demonstrates a sense of the structure of information production and dissemination characteristic of a specific field or discipline; begins to evaluate information in light of relevant disciplinary conversations and key ideas; etc.</p>	<p><i>Critical window (habits of mind)</i> Articulated understandings – May include things like: understands how the major ideologies and competing schools of thought in a discipline shape disciplinary discourse and information production; etc.</p>
<p><b>Examples</b> A theater graduate can conduct research for a production in a number of ways, combining in-depth examination of a text with collaborative discussion and academic research.</p> <p>A theater graduate understands the many types of resources that can be utilized in researching a play, including archival video, historical newspapers, literary criticism, pictorial resources, and so on.</p> <p>A theater graduate from the CUNY colleges can comfortably use research libraries such as NYPL-LPA, or an equivalent academic or public resource in their community.</p>	<p><b>Examples</b> A theater graduate understands why a certain context may call for collaborative discussion as a more productive form of research than information-gathering.</p> <p>A theater graduate locates his or her arguments about theater topics within an established critical discourse.</p> <p>A theater graduate knows the leading critics and theorists in the field or subfield of his or her specialty.</p> <p>A theater graduate can comprehend and effectively use the critical discourse of the field.</p>	<p><b>Examples</b> A directing graduate, who is now familiar with various historical evolutions in theater direction, can identify the influences on their own work as well as that of their peers.</p> <p>An acting student can identify strengths and weaknesses of potential postgraduate programs and apply a program’s offerings to his or her talents as a performer.</p> <p>A theater graduate knows what topics and areas of research are “hot” and can position him or herself for graduate school application processes accordingly.</p>

	<b>Workplace Landscape</b>	
<p><i>Generic window (skills)</i> Performance indicators – May include things like: can make choices between various online information resources; knowledge of where to find info on current best practices; knowledge of when the open web is not enough and proprietary information sources are needed; ability to determine where information is located in an organization (including people); knowledge management strategies for the workplace.</p>	<p><i>Situated window (fluencies)</i> Observable behaviors – May include things like: selects and uses information based on rhetorical end in-view called for by a workplace situation; can navigate the information culture of a workplace; etc.</p>	<p><i>Critical window (habits of mind)</i> Articulated understandings – May include things like: understands how information based decisions are influenced by corporate or workplace culture; is aware of professional cognitive biases and how they affect interpretation of information;</p>
<p><b>Examples</b> A directing graduate from the CUNY colleges who is looking to produce a theatrical work will know how to research practical matters such as funding opportunities, performance space rates, union requirements, and other similar matters.</p> <p>An acting graduate from the CUNY colleges can find appropriate venues for furthering practical skills, such as acting or dance classes or discussion groups.</p> <p>A directing graduate knows where to within the city (places, organizations, social groups) go to develop connections in his or her field.</p>	<p><b>Examples</b> A performer, after 120 credits in the CUNY colleges, engages in many types of performance research as appropriate to the context of their current production, be it a piece of dance, a play, a musical, an opera, a filmed work, or something else.</p> <p>An acting graduate can identify areas within herself in need of further development, be it a gap in her learning or a skillset in need of a refresher course.</p> <p>An actor can articulate and discuss his or her role to the public in a manner that is appropriate to the context (i.e., New York Times reporters as well as fans at a stage door)</p>	<p><b>Examples</b> A dramaturgical or directorial student can, at 120 credits, articulate the reasoning and motivation behind production choices in a playbill introductory note or letter to the audience.</p> <p>A theater graduate understands how artistic decisions are deeply intertwined with financial considerations in many works of theater.</p> <p>A theater graduate understands the artistic cultures of various theater companies and how that culture is likely to determine what shows they produce, what kind of people they will work with, and what their productions are likely to emphasize.</p>

	<b>Everyday Life Landscape</b>	
<p><i>Generic window (skills)</i> Performance indicators – May include things like: can effectively and efficiently use the variety of available information access devices to search and retrieve information; can organize personal information; etc.</p>	<p><i>Situated window (fluencies)</i> Observable behaviors – May include things like: is aware of personal expertise as well as those areas in which information needed to make life-decisions must be sought from experts; can find and evaluate consumer information relevant to life-decisions; etc.</p>	<p><i>Critical window (habits of mind)</i> Articulated understandings – May include things like: can discern and think critically about how economic and political ideology imbues online news sources; is aware of the way information technologies shape our understandings of both them and ourselves; is able to use evidence gathered from research and experience in order to participate in civil public debate; etc.</p>
<p><b>Examples</b> An acting graduate from the CUNY colleges knows when and how to effectively search job sites such as Backstage, Actors Equity, Playbill, Actors Access, and others.</p> <p>A theater graduate from the CUNY colleges can identify predatory websites and vendors in conducting a job search.</p> <p>A theater graduate from the CUNY colleges can effectively use social media to promote themselves and to stay informed on theater news as well as current employment opportunities.</p> <p>An acting graduate from the CUNY colleges is aware of the many practical resources available to them as performers in the New York City area, for example grants from Actors Equity, low income or performing arts housing availability, and other support services.</p> <p>A theater graduate from the CUNY colleges can capably find the many opportunities for affordable theatergoing (through sites such as TDF) in the New York City area.</p>	<p><b>Examples</b> A theater graduate from the CUNY colleges can determine what kinds of works of theater he or she should see in order to stay up-to-date on their area of interest.</p> <p>A theater graduate can read everyday situations for their theatrical qualities.</p> <p>A theater graduate can adopt appropriate personae to function well in various social contexts.</p>	<p><b>Examples</b> A theater graduate interested in an onstage or backstage career understands the influence of unions on the field, and can determine whether or not working towards a union membership is the right decision for them.</p> <p>A theater graduate understands the vital role of the press in the lifecycle of the theater, and how the preferences and personality of a particular theater critic can influence the theatrical landscape in a community.</p>

